February 17, 1947

Mr. Boyd Rakestraw
University of California Extension Division
University of California
Berkeley, California

Dear Mr. Rakestraw:

Sorry to have taken so long with this letter, but what with the typist shortage here and my own illness we haven't been able to send the letter off to you until today. We may not go down to Los Angeles until Thursday, and I will call you tomorrow afternoon in any event. As I mentioned on the telephone, we talked with Dr. Pepper and have tried to carry out his suggestions. His major point was that too much abstract work in one night was hard both on the eyes and on the ability of the audience to follow the program. He also suggested that we edit the films which we have done for this tentative program. We have also reduced the number of nights from ten to five, and have selected the best of the films shown in the Museum Fall Series. We conducted a poll after that series and those films marked with an asterisk are the films with the most votes. Those not marked were not shown here because of our lack of 35 mm. equipment.

The original sponsors for the series here were the Museum, the California School of Fine Arts, and George Leite of Circle Magazine. Mr. Leite was to have shown Series II of the Art in Cinema Series, and it was at his suggestion that we contacted Dr. Pepper and you. Mr. Leite sent out announcements to his mailing list, and advertised Series I in Circle Magazine; he will do the same thing for this series as well as handle tickets in his bookstore, Daliel's, in Berkeley. The financial arrangements must be handled, as you know, on a subscription basis. We have a special Art in Cinema fund set up at the Museum and can handle these arrangements through this fund; however, Mrs. Hamilton made the suggestion that perhaps you would rather set up such a fund as this, to be administered by the University, or as you suggested, by Dr. Pepper.

We will make all arrangements for the films, and will provide program notes for each evening. A sample of some of our program notes is enclosed. In addition, we have a catalogue now printing, covering the avant-garde film field; a copy of the announcement for this catalogue is also enclosed.

We are having a series of films not heretofore shown at the Museum starting Friday, April 4th and continuing every Friday night until May 2nd. This five night Series will be known as Art In Cinema, Series III; the series contemplated at the University will be known as Series II, under the joint sponsorship of the Museum, Circle Magazine, and the University. The University WWCA requested us last Fall to be included in the sponsorship list for any such series shown in Berkeley.

The advertising for the Series is as follows:

1. Museum mailing list---special printed announcement with mailing subscription blank attached.

2. Circle Magazine announcement and George Leite's mailing list.

3. Announcements in Art Sections of Berkeley, Oakland and San Francisco newspapers.

4. Subscription blank announcements posted in various bookstores, sorority and fraternity houses, etc.

5. It is suggested that your mailing list be sent announcements.

The program we have outlined below is all 35 mm. except as otherwise marked. We would need ushers and facilities for mimeographing program notes to be provided by the University, and arrangements would have to be made for a projectionist. As I mentioned, we had an overflow crowd of six-hundred at the Museum, and grossed $2,500 which paid for all expenses and left us enough money to print the catalogue. Mr. Stauffacher and I will make up the program announcement to printed and sent out in the March first Museum announcement. This announcement costs about $40.00 and tickets will also have to be printed.

You will note that the program below has one feature length film and one or two abstract films, the whole program lasting about one and one half hours with a ten minute intermission.

PROGRAM: ~~Wed~~, April 2- *CABINET OF DR. CALIGARI - Robert Wiene, feature film, 60 minutes. 30.00

*STUDIES IN BLACK AND WHITE - Abstract film synchronized by Oskar Fischinger, 20 minutes. (6+8) 20.00

RAIN - Impressionistic study of rain in Amsterdam by Joris Ivens, 10 minutes, (not previously shown). 8.00

~~Wed~~, April 9- *THE GOLEM - Paul Weggner, feature film; original German version 75 minutes. 20.00

*FILM EXERCISES NUMBERS 4 & 5 - Abstract film synchronized with a new conception of music, by John and James Whitney, 10 minutes. (16 mm.) 20.00

ABSTRACTION - Series of abstract forms by M. E. Bute, 5 minutes. (16 mm.) 2.00

~~Wed~~, April 16- *MENILMONTANTE - Feature film, by Dmitri Kirsanov, 45 minutes. 3

*BALLET MECANIQUE - Semi-abstract film by Fernand Leger, 10 minutes. 30.00

*ENTR'ACTE - Semi-surrealist film by Rene Clair, 10 minutes.

*CHANTS POPULAIRES - Short abstract films in cartoon form synchronized with French-Canadian forms, by Alexeieff and McClaren, 10 minutes. (16 mm.) 6.00

*JAMMIN' THE BLUES - An impressionistic study of negro musicians playing jazz, by Djon Mili, 15 minutes. —

~~Wed~~, April 23- *SEASHELL AND THE CLERGYMAN - Feature film by Germaine Dulac; a study of the psychological problems of a clergyman, 50 minutes. 12.00

16 mm
*EMAK BAKIA - Abstract film by Man Ray, 15 minutes. 8.00

*ETOILE DE MER - Impressionistic film by Man Ray, 10 minutes. 4.00

*MESHES OF THE AFTERNOON - Psychological study in an impressionistic form by Maya Deren, 15 minutes. 8.00

~~Wed~~, April 30- FAHRMAN MARIA - Feature length film by Frank Wysbar, a legend of love and death with natural exteriors, 65 minutes. 30.00

*CHIEN ANDALOU - Surrealist film by Salvador Dali and Luis Bunuel, 20 minutes. 8.00

*GLEN FALLS SEQUENCE - Surrealist film using abstract organic forms, by Douglass Crockwell, 5 minutes. (16 mm.) —

T96.00

Several films high on the list have been eliminated, notably Jean Cocteau's BLOOD OF THE POET. This film is owned by a commercial distributor and is rented for $100.00 for a single night. We may be able to substitute it for another feature length film if it is wanted by you and Dr. Pepper. We charged the equivalent of $3.00 for a five-night series last Fall, including tax; we can do this or raise it to $3.60 including federal tax. I suggest the $3.60 figure. We can discuss the capacity of Wheeler Auditorium and get an approximate receipts when Frank and I return from Los Angeles next week.

Meanwhile, if you need further information, I suggest you contact George Leite at AShbury 8024. He will be handling most of the Berkeley series for the Art in Cinema Society. I hope that this letter covers most of the problems. We can take up the rest of them later. Due to the pressure of time, we should have the program announcement printing by February 24 for both Series II and III. When Frank and I confer with you next week we will show you our proposed program for the Museum's Friday night series.

Thank you very much for your cooperation with us. Please find enclosed a carbon of this letter for Dr. Pepper, as well as a copy of our Series I announcement and the other enclosures mentioned above.

Sincerely yours,

Richard B. Foster

Richard B. Foster
Art In Cinema Society
San Francisco Museum of Art

cc: Dr. Grace McCann Morley
Dr. Pepper
George Leite

RBF/m

Book - "New World Architecture"

To do:

cat. announcements

(1) Dr. Hadell - letter re Ballard et al Suggest Museum.
also, picture of house - Hilmer

(2) Letter to Whitney - send copies of catalogue announcements

(3) " " Eli Willcuts

(4) " " to Handy - Hendershott ~~thank him~~

(5) Call Akerman

(6) Clear to Del + letter to him

(7) Correct proofs per Rosen + Finch.

(8) Ltr. to Brandon et al

(9) Arrange frames showing

(10) Ballard - cat. announcements

(11) Brick Cos. for Hillmer - call Tues

11.50
2.89
14.39

Brumley + Donaldson Co
"Laurela" - Russian ship
6000 tons displacement
126 new knots.
E 6250

April 15, 1947

Statement from R. B. Foster from Art In Cinema Society fund; period, Jan. 1, 1947 to April 15, 1947.

Los Angeles trip--~~xxxx~~ round trip airplane ticket and expenses for 4 days.....$87.00

Car rental--Berkely series (April 1)..... 11.61

Telegraph expenses..... 8.50

Telephone expenses..... 2.00

Days lost at work; 4½ days @ $25.00/day...112.50

Total;;..... $221.61

O.K. E.A.J
Art In Cinema Acct.

2,500 Indebtedness
1800 Due
700 Indebt

600 — Infank
1200 — V. of C.
1800 —

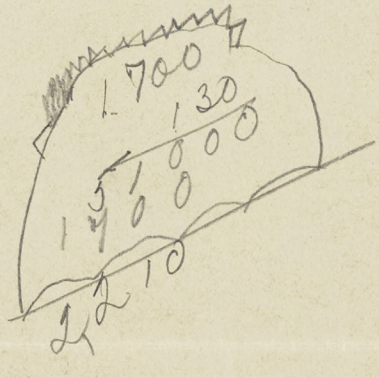
2,100

1700 cattle
1.30 average price
1000
1700
2210.00

2000
1600
500
2100

600
1200
1800

1700
130
100
1700
$2,100,000



Return to Academy
files
please

Mrs. Hamilton:

Society we can manage to create the needed
as a whole would be a product. If we take on
more it would not be much - think very
should have a S.F. Cinema Society and a Berkeley
Cinema Society, possibly with interchange of courtesies
in some fashion. How far on applications, dues,
Societies privileges, objectives, etc. to be
worked out should be kept in mind, Sincerely yrs
Remind to open & bring
Hon. administrative and fund
Check sent for Dick

Foster Frank
Stratford to get some
anniversary pictures of their
Time — even if it is small —
at the initial effort to keep
made. Others may
tentatively to ask to get info. on the
Fenet films but I would like
a modest fee: I need the
consider me offering one.

MRS. HAMILTON
of — DR. MORLEY

February 17, 1947

Mr. Boyd Rakestraw
University of California Extension Division
University of California
Berkeley, California

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Richard B. Foster

Richard B. Foster
Art In Cinema Society
San Francisco Museum of Art

cc: Dr. Grace McCann Morley
Dr. Pepper
George Leite

RBF/m

(1)

May 8, 1947

Mr. Boyd Rakestraw
Associate Director
University Extension
University of California
Berkeley 4, California

Dear Mr. Rakestraw:

Mr. Foster advised me of your conversation with him on Monday, May 5, 1947. As you now know, the entire cost of Art in Cinema programs is born by the Art in Cinema Fund; administered by me for the Museum. Mr. Foster and Mr. Stauffacher are unpaid by the Museum and the Fund; we do, however, reimburse them for personal expenses incurred in arranging the series.

We have had a very high overhead for these series here at the Museum, due to the fact that the ~~original~~ sources for the experimental films are obscure.

Mr. Foster and Mr. Stanforth have done a great deal of research work and have viewed many films that ~~were not adequate~~ did not meet the artistic standards of the Art in Cinema Society. In addition, they have compiled program notes from equally obscure sources, and have editted ~~edit~~ or repaired many of the films. The of three items ~~marked~~ listed as 7) Program notes; 8) Program selection; and 9) Splicing, editting and repairing include ~~the~~ a proportional share of the expense to the Museum ~~to~~ these items. ~~The~~ Item 14) Overhead Expense, Museum, is meant to defray some of the overhead expenses we have incurred in providing the facilities for the arrangement of the series.

¶ Item 13) Shipping expense, is actual expense to date plus $30.00 estimated shipping costs for shipping 4 cases of film to the Museum of Modern Art in New York regular express, and air mailing two cases of film to Maya Deren in New York.

Item 11) Telephone expense, includes telephone expenses run up by Messrs. Foster and Stauffacher in arranging the Berkeley series, plus a some long distance calls for which we have not as yet been billed, but ~~which~~ for which we have slips made out at the time of the call.

Item 12) Telegraph expense, also includes a wires sent by Messrs. Foster and Stauffacher for which they have billed the

Museum, as well as some estimated wire costs for which we have not yet received a final billing.

Item 9) Travelling expense includes the ~~co~~ cost of a round trip to Hollywood for Mr. ~~Foster~~, in March 1947, during which trip he arranged for the Berkeley Series. Mr. ~~Stauffacher's~~ expenses for the same trip are being borne by the Museum.

We hope that this billing is sufficiently detailed for your auditors. ~~The~~ Mr. Foster told me that you had invited the entire art department of the University to your Berkeley showing. ~~It~~ That is an excellent idea — we would certainly like to know their reactions.

(5)

Hoping to hear from you soon,

Yours,

Sincerely yours,

Elizabeth B. Hamilton
In Charge, film programs

Statement

Art in Cinema Showing at Berkeley, April 1-29, 1947

Item	Amount	Totals
① Rentals		
Deren	50.00	
Whitney	100.00	
Fischinger	100.00	
Richter	50.00	
Museum of Modern Art	146.00	
Bute-Kenneth Studios	5.00	
Cockrell	30.00	
I.T.T.	7.60	
		488.60
② Printing announcements (Tam Gibbs Co., Berkley)		207.44
③ announcement layout, type selection, preparation - Dalicl's, Berkley		40.00
④ Music rental and selection Leonge Paul Velguth, S.F.		50.00
⑤⑥ (See next page)		
⑦ Program notes - research and preparation (Museum)		200.00
⑧ Program selection and arrangement (Museum)		150.00

(5) Mailing Expense

1000 circulars @ 1½¢ (Museum)	15.00
1500 circulars @ 1½¢ (Dalziel's)	22.50
	37.50

(6) Stenographic expense - letters and addressing

10 hrs @ 1.00/hr. (Museum)	10.00
24 hrs. @ 1.00/hr. (Dalziel's)	24.00
	34.00

(9) Travelling expense

1 trip to Hollywood (R. B. Foster expenses defrayed by Museum)	82.00
7 round trips to Berkeley by museum personnel to deliver films, arrang. program and financing @ 1.00 per person - Foster and Stauffacher (Defrayed by Museum)	14.00
	96.00

(10) Splicing, repairing and editing films - labor and materials 105.00

(11)	Telephone expense - long distance calls	43.85
(12)	Telegraph expense - wires collect and direct	41.65
(13)	Shipping expense - collect express, outgoing express, and air express and air mail expense	129.14
(14)	Overhead expense - Museum	50.00
	Total	$1678.18

Please make check payable to the San Francisco Museum of Art.

May 8, 1947

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University Extension Division
University of California
Berkeley, 4, California

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We have had a very high overhead for these series here at the Museum, due to the fact that the sources for the experimental films are obscure. Mr. Foster and Mr. Stauffacher have done a great deal of research work and have viewed many films that did not meet the artistic standards of the Art In Cinema Society. In addition, they have compiled program notes from equally obscure sources, and have edited or repaired many of the films. The three items listed as #7. Program Notes, #8. Program Selection, and #9. Splicing, editing and repairing include a proportional share of the expense to the Museum for these items. Item #14. Overhead Expense, Museum is meant to defray some of the overhead expenses we have incurred in providing the facilities for the arrangement of the series.

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Our thanks for yours and the University's help and cooperation in this. I hope that I shall hear from you soon.

Sincerely,

Mrs. Noble Hamilton
In Charge of Film Programs

EBH/mbb

STATEMENT

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at Berkeley, April 1 - 29, 1947

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	Museum of Modern Art	146.00	
	Bute-Nemeth Studios	5.00	
	Crockwell	30.00	
	I.T.T.	7.60	
			$488.60
#2.	PRINTING ANNOUNCEMENTS (Tam Gibbs Co., Berkeley)		207.44
#3.	ANNOUNCEMENT LAYOUT, TYPE SELECTION ? PREPARATION - (Daliel's, Berkeley)		40.00
#4.	MUSIC RENTAL AND SELECTION (Paul Velguth, San Francisco		50.00
#5.	MAILING EXPENSE		
	1,000 Circulars @ 1½¢ (Museum)	15.00	
	1,500 Circulars @ 1½¢ (Daliel's)?	~~22.50.~~ out - Done by Univ.	
			37.50 (Leite)
#6.	STENOGRAPHIC EXPENSE - Letters, Addressing		
	10 hours @ $1.00/hr. (Museum)	10.00	
	24 hours @ $1.00/hr. (Daliel's)?	24.00	
			34.00
#7.	PROGRAM NOTES - Research and Preparation (Museum)		200.00 ?
#8.	PROGRAM SELECTION AND ARRANGEMENT (Museum)		150.00 ?

	ITEM	AMOUNT	TOTALS
#9.	TRAVELLING EXPENSE		
	1 Trip to Hollywood (R. B. Foster - expenses defrayed by Museum)	$82.00	
	7 Round trips to Berkeley by Museum personnel to deliver films, arrange program and financing @ $1.00 per person- Foster and Stauffacher (defrayed by Museum)	14.00	
			$96.00
#10.	SPLICING, REPAIRING & EDITING FILMS - Labor and materials		105.00 ?
#11.	TELEPHONE EXPENSE - Long-distance calls	43.85	
#12.	TELEGRAPH EXPENSE - Wires Collect, direct	41.65	
#13.	SHIPPING EXPENSE - Collect express, outgoing express, air express, mail expns. air	129.14	
#14.	OVERHEAD EXPENSE (Museum) ?	50.00	

GRAND TOTAL.....$1,678.18

rec. 6-5 - 1081.68

Bal. due - 596.50

(Please make check payable to the San Francisco Museum of Art.)

- 22.50 error

574.00 balance

Hold up - 591.50

STATEMENT

daliel's

2466 Telegraph Avenue
Berkeley 4, California
Phone AShberry 8024

SOLD TO

San Ftancisco ?useum of Art
Art In Cinema Society
Civic Center, San Francisco, Calif.

PLEASE DETATCH AND RETURN THIS STUB WITH YOUR REMITTANCE

ALL BILLS ARE RENDERED ON THE FIRST OF EACH MONTH AND THEN DUE

DETAIL OF EXPENSES

Series I- Museum	
2 Full page ads Circle 9 (cost)	100.00
address 15M Circulars; 6½ hrs. $1/hr	6.50
mailing .. .. @ .015/postage	22.50
Series II - Museum	
address 15mm Circulars; 7 hrs. @ $1/hr.	7.00
mailing expense met by museum stamps	
Series II - Berkeley	
Announcement layout, type selestions	40.00
Stenographic work - address 15M Circulars; letters, typing, etc. 24 hrs. @ $1/hr.	24.00
Mailing expense, met by Univ. of Calif.	
TOTAL DUE	200.00

2)

June 15, 1947

Due to RICHARD B. FOSTER

from Art I Cinema account, amount due:

Loan on June 15, 1947 to ART IN CINEMA SOCIETY	$100.00
Paid to Arlington White, attorney, for copyright on ART IN CINEMA publication	7.50
Total	107.50

RICHARD B. FOSTER

APPROVED:

April 15, 1947

Statement of expenses of Frank Stauffacher for ART IN CINEMA SOCIETY. Period covered July 1, 1946, to April 15, 1947.

SERIES I AND CATALOGUE to Dec. 31, 1946:		
Trip to Hollywood	$60.00	
Home telephone--long distance	50.00	
Telegraph expense	26.50	
Printing bills (catalogue)	20.00	
Equipment and supplies	36.00	
Transportation and misc.	40.00	
		$232.50
SERIES II, BERKELEY SERIES, AND CATALOGUE, Jan1, 1947 to April 15, 1947:		
March trip to Hollywood	$50.00	
Telephones and telegraph	68.50	
Misc. expenses to and from Berkeley	8.00	
		$126.50
Total		$359.00

FRANK STAUFFACHER

Approved:

June 15, 1947

Mailing expense--350 catalogues @ $.04 each,
mailed by the ART IN CINEMA SOCIETY with
San Francisco Museum of Art stamps.

Postage due from ART IN CINEMA account...$14.00

Vel

June 15, 1947

ART IN CINEMA SOCIETY
S.F. Museum of Art
San Francisco, Calif.

Sirs:

The fee for supplying records and handling the music for the Berkeley Art In Cinema series will be $50.00.

Very truly yours,

PAUL VELGUTH
% Sherman & Clay
Sutter at Kearny
San Francisco, Cal.

(per agreement between R.B.Foster, F.Stauffacher and Paul Velguth.)

June 15, 1947

ART IN CINEMA SOCIETY
S.F. Museum of Art
San Francisco, Calif.

Sirs:

The rental for the film GLEN FALLS SEQUENCE to be shown at the University of California Art In Cinema will be $30.00.

Very truly yours,

DOUGLASS CROCKWELL
P.O. Box 221
Glen Falls, N.Y.

(per agreement between R.B.Foster, F.Stauffacher and Douglass Crockwell)

Rs

June 15, 1947

ART IN CINEMA SOCIETY
S.F. Museum of Art
San Francisco, Calif.

Sirs:

The rental for the film GHOSTS BEFORE NOON to be shown April 1, 1947 at the University of California Art In Cinema series will be $50.00.

Very truly yours,

HANS RICHTER
134 East 60th St.
New York City, N.Y.

(per agreement between R.B.Foster, F.Stauffacher and Hans Richter.)

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1201

F

JOSEPH L. EGAN
PRESIDENT

SYMBOLS
DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The filing time shown in the dat TA79 ams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

T. NA16 21 COLLECT NL=NEWYORK NY 23

1947 MAR 24 AM 3 44

MR FOSTER= 1.13

C050 ART MUSEUM SFRAN=

ACCEPT YOUR OFFER STOP 35 MILLIMETER GHOST FILM WILL BE SENT AIR MAIL WEDNESDAY MARCH 26TH TO YOUR MUSEUM BEST=

RICHTER.

Offer of $50

RB Foster

6-18-47

35 26

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

June 15, 1947

ART IN CINEMA SOCIETY
S. F. Museum of Art
San Francisco, Calif.

Sirs:

The rental for the film INTROSPECTION showing at the Museum on May 2, 1947, will be $50.00.

Very truly yours,

Sarah Catherine Arledge
4221 Stockton St., Apt. 4
Richmond, California

(per agreement between R.B.Foster, F.Stauffacher and Sarah Arledge.)

Miss Arledge
50.00

10 March 1947

Dear Miss Arledge,

We havn't been able to hit upon a date for a press preview. I would like to ask you if you know approxiamately how much time you will need on the ppinting before the April 11th date. Of course we could shift the date forward, but there have been so many alterations in our programs that I'd like to keep as many as possible in their original position. Nevertheless, this is not strictly necessary.

I can shoot the titles for you as soon as you let me know what you want to say on them. As for the title of the film itself, may I make a suggestion? I think it would betbetter to incorporate the idea that the film is still incomplete, in the title, and then it would be received with that in mind rather than as a complete and finished work. In other words, the main title could be something like this: GENESIS: ~~Unfinished~~ Portions of (Or Studies for) ~~an Experimental Experimental~~ Dance Film.

We enjoyed meeting both you and your husband last Wednesday, and in seeing your very interesting film which I know the rest of our audience will most certainly enjoy seeing.

Let me know about the titles as soon as possible. And hold the film there with you for another week - if that will still allow you time to have the necessary work done on it before the first of April. Anyhow, we'd enjoy hearing from you.

Dick and I have not had time to arrive at a definate fee for you, ~~but~~ -it will more or less depend upon how all of our expenses total up between now and the end of the month - but you can assume, as I said before, it should be around $50.00. Series Two is only half as long as Series One which means our take will be exactly half of what it was last fall- assuming that we fill the hall, which I'm sure we will. Is this satisfactory?

Sincerely yours,

Frank Stauffacher

June 15, 1947

ART IN CINEMA SOCIETY
S.F. Museum of Art
San Francisco, Calif.

Sirs:

The rental for the films STUDY IN CHOREOGRAPHY, MESHES OF THE AFTERNOON, and AT LAND for showing April 22 at the University of California Art In Cinema series will be $50.00.

Very truly yours,

MAYA DEREN
61 Morton St.
New York City, N.Y.

(per agreement between R.B.Foster, F.Stauffacher and Maya Deren)

Wh

June 15, 1947

ART IN CINEMA SOCIETY
S. F. Museum of Art
San Francisco, 2 Calif.

Sirs:

The rental for the films, EXERCISES 4 & 5 for showing at University of California on April 9, 1946 will be $50.00.

Very truly yours,

James W. Witney
12018 Pacoima Court
North Hollywood, Cal.

(per agreement between R.B.Foster, F.Stauffacker and James Whitney.)

John & Jim
Whitney -
$50.00 -

3-10-47

Dear Jim:

Thanks for the letter; also the new materila for the catalogue. We mau not be able touse the score as it is now set up. Frank took it toe the engraver, and he said the notations would not come out either in a line cut or a half tone print. The paper is grayish, and the notations ame in ink, pencily and blue pencil, and these conditions make it impossible to get a good reproduction. We can't afford a color litho, as this runs to two printings and an expensive process, so it looks like the score is out. If you think it worthwhile to make the same score in India ink on the white board you used for the cutouts, and if this could be done in a week, say by March 17 for the date to the printer, Frank thinks that it would be on time for the final printing. All other cuts are now being made up at the printers.

As for the cost of printing the new film, the rental should take care of it. We'll try to send down at least $50 for the rental, as I mentioned, and as much over as possible. As for running off some of your articles, we will be glad to do it for you free of charge. When the press is set up to run off the book itself, about the only real cost will be the paper. Since we can absorb all of this in the fund from the sale of the book, there is no reason to charge you for the printing. We are doing the same thing for Hans Richter and Fischinger; would 500 be OK, or would you like more? Frank suggested that you use a lighter weight paper for your stuff, because the book paper is expensive and heavy xxxx. We'll also run off the reproductions for your pamphlet. If you want to rearrange the material or add to it, we could get this done at cost for you also. Just credit the catalogue; we'll send you the permission and the credits.

We noticed the new letterhead: FILM RESEARCH PROJECT; do you want this to be your new distribution address in the catalogue? We are printing the sources in the back of the catalogue for other people to use in obtaining the films, giving in every case the name of the artist instead of the commercial distributor where possible. Richter is sending us 10 minutes of DREAMS for our series for our "trouble" about the catalogue. Nice of him-- we're happy to get it; its the first time he has distributed it to anyone, he says.

As soon as the Reich is returned, I'll send xx it on to you.

Now for xxxx some good news. Our expansion program has done well. Our University of California series has been booked for April 1-29, 1947, and it was approved by the University xxxx today. George Leite is handling the series for us in Berkeley, and we have set up the program from a selection of the Series One films. It

We have booked your EXERCISES #4 and #5 for Wednesday, April 9 (9) 1947. We'll charge the University $50 and pass it all on to you. we are handling the booking and the program notes for them, and so the address for the films should be the Mseum. Can you send them on a week ahead of time? We would appreciate it. Send them express collect as usuall. We'll send you the program announcment as soon as they are printed.

Best regards from Frank and myself toe you, John and family, and to Eli et al. How is the house coming along? Have you moved in yet? March 1 has come and gone, and with it Spring came here. I am going up with Pat (the girl of whom I spoke) to the Napa and Sonoma valleys; they are a rich experience both in Spring and Fall. Fruit trees, old fences and houses, gentle hill, vineyards, grass everywhere, and a quietness that one usually associates with New England or with the French countryside. You would like it.

Hope to hear from you soon, regards,

Dick Foster

June 16, 1947

Dr. Grace L. McCann Morley
Director
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Dr. Morley:

Attached you will find a statement of condition of the Art in Cinema Society as of June 15, 1947. The various schedules are as follows:

Schedule I - ACCOUNTS PAYABLE: UNPAID BILLS. The deferable column represents all the bills that have been deferred by agreement. Since Griffin Bros. was in part responsible for the delay on the catalogue printing (which delay cost us sales of several hundred catalogues at the Museum and University series), they have agreed to defer the account pending sale of the catalogues. The other bills have been similarly delayed by consent of the parties concerned. (Frank Stauffacher has asked that reimbursement of his personal expenses incurred by the series and catalogue be deferred to the last on the payment schedule, and I have today given to Miss Knepp my personal check for $100.00, reimbursement also to be deferred to the last, as a loan to help defray all non-deferrable expense charged to the Museum at present.)

All non-deferable bills should be paid before June 30, 1947. Miss Knepp stated on June 12, 1947 that the December 31, 1946 balance of $475.81 as shown on her books may be changed as the result of the recently concluded audit. The auditors inadvertantly put the balance in Museum Surplus funds, which Miss Knepp said she would have changed by entry.

Schedule II - ACCOUNTS RECEIVABLE: CASH & INVENTORY. Our total present assets are $4076.51, including an unpaid bill of $574.00 from the University of California Series which Mrs. Hamilton and Richard Foster will negotiate for with Mr. Rakestraw of the University

Extension Division. Mr. Rakestraw has indicated that payment only awaits a more detailed billing from us on certain items, which will be supplied this week.

The dollar value of the catalogue inventory is computed at $1.40 each (cost), as explained on the schedule.

Schedule III - EXPENSES, CATALOGUE. This schedule lists all expense items for the catalogue. Those marked (x) are non-repetitive items and you will note that the schedule contains one-half of the expense accounts submitted by Messrs. Foster and Stauffacher. Since a good part of the business transacted in Los Angeles during the trips for which the expense accounts were in part submitted, this seems a fair distribution.

The bill from Griffin Bros. for $965.70 is in dispute since Griffin Bros. has charged the catalogue expended correcting their own errors. The two bills from Guarantee Printing Co. for $371.27 and $35.88 are also in dispute (although they have been paid) by reason that their estimate for the printing of the announcements was $95.00.

If a second printing of the catalogue seems advisable later, 2,000 copies can be printed for $1015.27 (perhaps less if competitive bids are obtained) for an average cost of .50 7/10 per catalogue.

As you know, the present sales price (retail) of the catalogue is $2.25, and a general distributors discount scale has been established as follows: 25% discount for 1 copy; 33 1/3% for 2 to 5 copies; and 40% for 5 or more copies. The catalogue retails at $1.75 to Museum and Art in Cinema Society Members. General distribution has been taken over by Mrs. Hamilton and Miss Bullitt.

About forty-five review copies have been sent out and reviews should start to come in in July and August, so we may expect major sales during the Fall of 1947.

Since there are 1,350 catalogues in inventory, and since the University of California owes the Society $574.00, and further, since all deferred billings amount to $1,762.20 and our accounts receivable amount to $335.18 on the catalogues sold to date, a balance of only 603 catalogues remain to be sold at an average sales price of $1.40 in order to pay all outstanding accounts.

Schedule IV is self-explanatory.

Schedule V is also self-explanatory. The total net worth is $1042.99 based on the inventory value of $1.40 for 1,350 catalogues.

Schedule VI - PROFIT AND LOSS STATEMENT. You will note the Series I is set up for a net profit of $725.81. However, some billings were made and paid in 1947 for Series I that would reduce this figure and increase the profit on Series II. However, this wasn't deemed necessary. Also, there was paid out $7.00 for permission to use certain material for the catalogue that was also used in Series I, and this $7.00 expense was charged to Series I rather than the catalogue.

I want to apologize to you (as I have already to Miss Knepp) for having conducted an audit of the cash book on Saturday, June 7, 1947 when Miss Knepp was not present. It was certainly an ill-advised action, even though prompted by my eagerness to set our accounts straight. I have deeply regretted that my enthusiasm led me to such a poor business practice, for I feel greatly responsible toward my obligation both in business and personal relations with you and the Museum. It was a thoughtless act which has taught me a lesson.

Arrangements for a possible series for this Fall will be covered in a separate letter, subject to thorough discussion and approval from Mrs. Hamilton. She has mentioned a program idea that seems acceptable both to Frank Stauffacher and myself, and we shall attempt to work out the details before Saturday, June 22, 1947 with her.

I know you'll be pleased to know that the Museum and the Society have been complimented by many persons on the catalogue. (Later we'll attempt to summarize these comments for you). In addition, Mr. Rakestraw indicated that the entire Art Department of the University was in attendance and was without exception enthusiastic about the entire series. Also, Mr. Rakestraw said that the series was over-sold by almost 100 seats (over 900 persons in attendance and only 800 seats were to have been sold) with another 800 turned away.

In conclusion, Frank Stauffacher and I want to extend our great thanks and gratitude to you and the entire Museum Staff for your efforts in making the Society a success. It has been a fine, stimulating experience to work with the Museum; one which we greatly hope to repeat in the future.

Respectfully yours,

Richard B. Foster

Richard B. Foster

RBF/mb

SCHEDULE I

ART IN CINEMA SOCIETY - LIABILITIES (ACCOUNTS PAYABLE, UNPAID BALANCE) June 15, 1947

ACCOUNTS.	non-deferable	Deferable	Total-Pay	Exp. item
Brandon Films.	$9.00.		$9.00.	films
" "	3.00.		3.00.	"
" "	4.50.		4.50.	"
" "	25.00.		25.00.	"
Whitneys	25.00.	$25.00.	50.00.	"
Deren	25.00.	25.00.	50.00.	"
Richter	50.00.		50.00.	"
Mus. of Modern Art	146.00.		146.00.	"
" " " "	41.00.		41.00.	"
" " " "	2.44.		2.44.	"
" " " "	6.00.		6.00.	"
Weinberg	20.00.		20.00.	"
Nemeth	24.00.		24.00.	"
Institute of Design.	5.00.		5.00.	"
Motion Picture Service	15.00.		15.00.	" (Preview)
Arledge	25.00.	25.00.	25.00.	"
Photo& Sound	3.77.		3.77.	"
Paul Velguth (U. of C.).	25.00.	25.00.	50.00.	Music (U. oc C.)
Railway Express	3.22.		3.22.	Express
" "	1.07.		1.07.	"
" "	.67.		.67.	"
Walter G. Mann($204.34 & $4.26).	208.60.		208.60.	(Cuts - cats.)
" "				
Trade Press ($190.65 & $8.20).	198.85.		198.85.	(Printing - Cats)
Millerich Co.	380.00.		380.00.	(Binding - ")
D. Crockwell		30.00.	30.00.	film,(U. of C.)
Griffin Bros.		*765.70.	765.70.	type - Cats.
Greenwood Press.		200.00.	200.00.	design "
Frank Stauffacher.		359.00.	359.00.	expenses
Leite (Circle Mag.).		20.00.	20.00.	"
R.B. Foster (to A. White, Att'y.).		7.50.	7.50.	copyright - Cat.
" " " (loan to Art in Cinema Soc.).		100.00.	100.00.	loan to Society
S.F. Museum (mailing @ 4¢ - 350 cats)		14.00.	14.00.	Mailing cats
TOTALS.	$1,261.32	$1,762.20	$3,023.52	

CASH ON HAND	1,177.33
REQUIRED	83.99
LOAN (R.B.Foster)	100.00
Surplus.	$ 16.01

* to be paid from current catalogue income (Priority item #1)
* also item to be audited for possible overcharge

To: Dr. Morley
Miss Knepp
Mrs. Hamilton
Files

Richter whitneys
Millerich
Arledge

SCHEDULE #II

ART IN CINEMA SOCIETY: CASH, ACCOUNTS RECEIVABLE AND INVENTORY - ASSETS

CASH		
Cash on hand June 5, 1947	$1,177.33	
" (loan R.B. Foster)	100.00	$1,277.33
ACCOUNTS RECEIVABLE - Catalogues		
G. Leite 200 cats @ $1.00	200.00	
Misc. 39 @ various discounts	57.68	
Paul Ballard 50 @ $1.35	67.50	335.18
ACCOUNTS RECEIVABLE - other		
Univ. of California account	574.00	574.00
***INVENTORY** - catalogues		
1,350 cats. @ $1.40	1,890.00	1,890.00
TOTAL ASSETS	$4,076.51	$4,076.51

*Note: The inventory value was calculated at $1.40 per cat. based on a sales price of $2.25 retail. The 40% discount figures $1.35 per cat. and retail sales should raise the average .05 minimum.

SCHEDULE III

ART IN CINEMA SOCIETY - CATALOGUE EXPENSE

1946	F. Stauffacher (Griffin Bros)	$200.00*	advance payment on $965.70
	Henry Miller	25.00*	introduction to catalogue
	Lilik Schatz	25.00*	cover design
	R.B. Foster (A. White)	107.50*	copyright expense
1947	Blake Moffitt & Towne	66.50	paper cover
	Ronald Chambers	20.21*	Pro-rated expense projector overhauling
	Patterson & Hall	1.46*	photographs
	Guarantee Printing	311.14*	Announcements
	Blake, Moffitt & Towne	371.27	paper -(regular and coated)
	Greenwood Press	9.33*	Stauffacher expense
	Gunzanty Printing	35.88*	announcements
	S.F. Museum of Art	26.83*	(revolving fund)X
	Schwabacher Frey	2.74*	paper
	R.B. Foster	110.80*	(Exp. Acc't-$\frac{1}{2}$of $221.61)
	PAID TO DATE	$1,213.56	
	Blake, Moffitt & Towne	6.85	paper-glassine cover
	Walter J. Mann	208.60*	cuts
	Trade Press	190.65	printing
	" "	8.20*	"
	Griffin Bros.(see below)	765.70*	typesetting-$200 pd.- see above
	Millerich Co.	380.00	binding
	F. Stauffacher	149.50*	(Exp. Acc't-$\frac{1}{2}$ of $359.00)
	Greenwood Press	200.00*	typography & cover printing
	Accts. Pay Balance	$1,907.50	
	2,000 catalogues - total	$3,121.06	

Cost per catalogue - all expenses $1.56 1/10

Total non-repetive expenses $2,107.79

" - ~~non~~-repetive expenses 1,015.27

Cost per catalogue - non-repetive expenses 50 7/10

* Non-repetive expense items

Note: Griffin Bros. were paid $200. on account on Jan. 3, 1947 from an advance made to F. Stauffacher in Dec. 1946

X break down of $26.83 from the revolving fund

Post master - mailing exp.	$ 4.53	
Lilik Schatz	15.00	
Telegram	.71	
"	1.80	
"	1.79	
Book- Maya Deren, orderered by Dick Foster	3.00	$26.83

SCHEDULE IV

ART IN CINEMA SOCIETY - BERKELEY SERIES EXPENSES

1947

PAID TO DATE	Calif. Adat Service. . .	$207.44	Announcements - printing
	Western Union.	2.70	wires
	Pac. Tel & Tel. Co.. . .	22.67	telephones - 1 N.Y. Call
	Railway Express.	15.62	express
	Fischinger	100.00	film rental
	Railway Express	34.77	express
	R.B. Foster	110.80	traveling and expenses
	I.T.& T	7.60	film rental
	Railway Express.	15.37	express
		$516.97	
ACCOUNTS PAYABLE:	Brandon Films.	9.00	film rental
	Deren.	50.00	" "
	Whitney.	50.00	" "
	Richter.	50.00	" "
	Mus. of Modern Art . . .	146.00	" "
	Crockwell.	30.00	" "
	Valguth.	50.00	music
	Nemeth Studios	5.00	film rental
	Leite & Circle Magazine.	64.00	advertising, etc. (⅓ of $200.00)
	Mus. of Modern Art . . .	2.44	film rental
	Motion Picture Service .	15.00	
		$471.44	
	TOTAL.		$ 988.41
	Received		1,081.63
	Surplus.		$93.27
	Due-on account		574.00
	Total surplus.		$667.27

SCHEDULE VI

ART IN CINEMA SOCIETY - PROFIT AND LOSS STATEMENT

	EXPENSES	INCOME	PROFIT	LOSS
Series I.	- - - -	- - -	$725.81 22.50	- - -
Series II	- - - -	- - -	327.75	- - -
Berkeley series - pd. to date . . .	$1,009.41	$1,081.68	93.27	- - -
Acc'ts. Rec. - unpaid balance. .	- - - -	574.00	574.00	
Catalogue	3,123.06	2,476.22	- - -	$646.84
			$1,722.33	$646.84

Total profit(or net worth) $1,042.99

Note: If the catalogue had not been published, the ART IN CINEMA SOCIETY would now have $1,722.33 in the fund with no outstanding debts.

Signed_____

Richard B. Foster

SCHEDULE V

ART IN CINEMA SOCIETY
BALANCE SHEET

ASSETS

Cash on hand and loans	$1,277.33		
Accounts, Receipts and catalogues. . .	335.18		
University of California	574.00		
Inventory - 1,350 cats @ $1.40	1,890.00.	$4,076.51	Total Assets

LIABILITIES

Non-deferable accounts, pay	$1,261.32		
Deferable accounts pay	1,762.20.	$3,023.52	Total Liabilities

Current net worth. $1,042.99

Mr. Boyd Rakestraw
Director, Visual Education Dept
Univ. of Calif. Extension
Berkeley, Calif.

7-14-47

Dear Mr. Rakestraw:

As you ~~know~~, have perhaps been advised, someone from your office telephoned during your recent trip to the east and told me that certain items on our Art in Cinema Expense Account were not acceptable to the University auditors. He asked for further details of these items.

Mr. ~~Foster~~ told me of the conversations he had with you and your assistant some time in May of this year, before he, under my direction, made up ~~a budget for the next~~ the itemized billing. However, he explained to me that you had suggested that he place certain ~~items which were~~ pro-rated expense items of the Museum series under ~~certain~~ subheads, viz: splicing and editing expense, etc. ~~which~~ instead of a general "overhead"

account. This ~~[illegible]~~ we did, and items 7, 8, 10, and 14 were meant to be breakdowns of our general overhead expenses in putting on Art In Cinema shows, both ~~[illegible]~~ here at the Museum and at the University.

You of course understand that our expenses in getting the material organized were high, and that we hope only to recover the actual expenditures, with no ~~[illegible]~~ salaries ~~[illegible]~~ paid to either Mr. Foster or Mr. Stauffacher. At any rate, Mr. Foster, under my direction, has prepared a list of itemized expenses for the above-mentioned ~~[illegible]~~ items on our original expense breakdown. They are as follows:

Items 3 and 6: These expenses were incurred by Mr. Leite under the direction of

your publicity man, ~~Dan~~. who went in the Navy, according to Mr. Leite. These items are, so far as we are concerned, reimbursable to Mr. Leite. — $64.00

Item 5: This postage item Mr. Leite was found to be chargeable to Series I at the Museum, and this billing to us corrects this in the amount of $22.50, which is not to be charged to the Berkeley series.

Item #7: Program notes: ($2000) This item is more or less intangible, as it involved numerous expenditures, including travelling expense, etc. which were partially for the purpose of compiling program notes and partially for obtaining films, material for the catalogue, etc. However, the following pro-rated breakdown seems equitable:

① ~~For~~ 25% of travelling expenses for R B Fastin (~~total~~ $82.00 for Field 1946 trip) and F. Stauffacher (~~total~~ $59.00 for all trips and ~~the~~ expenses thereto) $110.25

② Purchase of 4 rare books for source material (1 @ $15.00; 2 @ $5.00; 1 @ $1.00) 50% of the cost (50% charged to Museum) 13.00

③ Stenographic expense to Museum - all series expenses in typing compiled program notes; 200 hours @ $1.00/hr. of $200.00; 33 1/3% to of total charged to Berkeley series (this ~~item~~ item does not include the stencilling expenses, but only the typing of manuscripts) 66.66

Total ——— $199.91

Item 8: ~~Film Editing~~ Program Selection ($50)

This item includes the cost of many films rented that were not shown, which figure is approximately $450 - because of the poor quality of prints, or for other reasons. The Museum is to bear 2/3 of this expense, the University, 1/3, or $150.00

Item 10: Splicing and Repairing films ($10.00)

This item involves only 16 mm. items, including the W Putney films, the Dieren films, the French-Canadian films, the Cockrell film, and ~~the~~ a few others. As all of these films were ~~spliced~~, editted, run through our projectors, and respliced and repaired upon return, we have tried again to allocate the costs of these operations between the University and the Museum on a 2/3 - 1/3 basis, as follows:

(1) 16 mm. splicer - $30.00 cost - 1/3 = $10.00

(2) Rewind equipment - $30.00 cost - 1/3 = 10.00

(3) Projectionists time - 20 hours @ 75¢/hr = 15.00

(4) Paid to ~~EFT for damage~~ MMA for damaged film $5.00

(5) Rental of 35 mm equipment from Motion Picture Services for purposes of editted 35 mm films (Fahrmann Maria, etc.) 15.00

(6) Personal expenses incurred by F. Stauffacher in technical handling

of films for ~~post~~ premiums for music, editting, splicing, etc (to be reimbursed by the Museum) 50.00

Total $105.00

Item 14: Museum overhead ($50.00)

This is an intangible item of cost to the Museum, ~~the was~~ excluding expense accounts of R.B. Easter and F. Stauffacher. ~~Was~~ Since the majority of the Museum overhead expenses with the Berkeley series involved the time of the bookkeeper and the auditors, in keeping the accounts payable, the expense items, and the telephone and telegraph expenses, this ~~it~~ item is to be explained ~~as~~ as being the bookkeeping expense of our accountant, N. Knepp, in the sum of $50.00

Total amount due ~~received~~ 573.91

a prorated charge

This item covers the work
Keeper's (Miss Knepp's) time
in keeping the ~~accts~~ day affairs of art Gallery
including ~~accts~~ payroll, ~~&~~ disbursements
~~&~~ ~~supplies~~ supplies, telephone &
telegraph charges.
~~amounts~~ of her hours

If this ~~does~~ does not meet with your requirements, please call me at HE 2040, and I will be glad to further explain our ~~bu~~ breakdown. We are, of course, anxious to ~~get our~~ reach a settlement of this account, and I will bring Mr. Foster with me if that seems necessary. We are presently operating the Art in Cinema Society ~~at~~ at a deficit, due to the ~~th~~ unexpectedly high cost of the Art in Cinema catalogue, as well as the cost of ~~th~~ locating new material for future series. We plan to have a series starting either Oct 3 or Oct 10 of this year at the Museum, at which time we will have new material for showing - ~~incl~~ including a film made under our sponsorship by a local Berkeley artist, Harry Smith, and the film made at the California School of

(8)

Fine arts last winter by Sidney Peterson, called The Cage. You are cordially invited to attend this series, and we will send you a copy of the announcement as soon as it is compiled.

Hoping to hear from you soon,
I remain
Sincerely yours,

Mrs. Noble ~~Elizabeth~~ Hamilton
~~Membership~~
Director of Activities
S. F. Museum of Art

July 16, 1947

Mr. Boyd Rakestraw, Director,
Visual Education Dep't.,
University of California Extension Division,
Berkeley, California.

Dear Mr. Rakestraw:

My very sincere apologies to you for not complying with your request, sooner, for a further breakdown of expenses on some of the items in our statement to you of May 8, 1947. Your secretary called me, said you were away, and, on your return, would like a more detailed account of certain sections of the bill. The fact of your being away caused me to procrastinate a bit, I am afraid, after which came Dr. Morley's decision to go to Paris for UNESCO, to be gone a year and a half, and since then we have all been "up to our necks".

So this is the first real opportunity I have had to go over the figures with Mr. Foster and take the time to concentrate. Since he and Mr. Stauffacher had made a real study of the experimental film, they were delegated by Dr. Morley to organize the Art In Cinema Society and handle the programs, under my direction. I am more than grateful to both these young men, as these programs have proved to be a full-time job and have taken time and knowledge of the subject which I actually did not have. Neither of them have ever received a salary for their really untiring efforts, we have only tried to reimburse them for the money they actually put in to the "job".

Mr. Foster told me of the conversations he had with you and your assistant some time in May of this year, before he, at my request, made up the itemized billing. However, he explained to me that you had suggested that he place certain pro-rated expense items of the Museum series under sub-heads, viz: splicing and editing expense, etc, instead of a general "overhead" account. This we did, and items #7,8,10, and 14 were meant to be breakdowns of our general overhead expenses in putting on the Art In Cinema programs, both at the Museum and at the University.

You, of course, understand that our expenses in getting the material organized were high, and we hope only to recover the actual expenditures. I asked Mr. Foster to prepare a list of itemized expenses for the above-mentioned items on our original expense breakdown, which I have gone over with him thoroughly. They are as follows:

Items #3 and 6: These expenses were incurred by Mr. Leite under the direction of your publicity man, who shortly afterward went into the Navy, according to Mr. Leite. These items are, as far as we are concerned, reimbursable to Mr. Leite. $64.00

Item #5: This postage item of Mr. Leite was found to be chargeable to Series #1 at the Museum, his billing to us corrects this in the amount of $22.50, which is not to be charged to the Berkeley Series.

Item #7: (Program notes - $200.00) This item is more or less intangible, as it involved numnerous expenditures, including travelling expense, partially for the purpose of compiling program notes and partially for obtaining films, material for the cabalogue, etc. However, the following prograted breakdown seems equitable:

(1) 25%of travelling expenses for R.B. Foster (total $82.00 for Fall of 1946) and F. Stauffacher (total $359.00 for all trips and expenses thereto)- Total..$441.00..25% of which $110.25

(2) Purchase of 4 rare books for source material, (1 @ $15.00, 2 @ $5.00-total $10.00, 1 @ $1.00, Total- $26.00: 50% charged to the Museum and 50% charged to Berkeley Series . . . . . .$ 13.00

(3) Stenographic Exepnse to the Museum (All series expenses in typing compiled program notes) 230 hours @ $1.00 per hour, or $230.00: 33 1/3% of total charged to Berkeley Series, (this item does not include the stencilling expenses, only the typing of manuscripts). . . . . .$ 76.00

Total $199.91

Item #8: (Program selection - $150.00) This item includes the cost of films rented that were not shown, either because of poor quality of prints, or unsuitability of material, (so many films highly recommended proved to worth nothing)... Total rental of rejected material - $450.00, 2/3 charged to Museum, 1/3 charged to Berkeley Series $150.00

Item $10(Splicing and repairing of films - $105.00) This involves the 16mm films, as Whitney, Deren, French-Canadian, Crockwell etc. As all these films required editing, running through our projection machine, resplicing and repairing upon return, we have tried to allocate the cost of these operations as follows: 1/3 Berkeley and 2/3 Museum. The Museum charges its movie programs with rental and upkeep of equipment, which will explain #1 below.

(1) Rental of Museum equipment charged to Berkeley Series. . . . . .$ 20.00
(2) Projectionist time - 20 hours @ $.75 per hour. 15.00
(3) Damaged film - charged to us by M.M.A. 5.00
(5) Rental of 35mm equipment from Motion Picture Service for purposes of editing 35mm films (Fahrmann Maria, etc.). 15.00
(6) Personal expenses incurred by F. Stauffacher in technical handling of films for previews (music, editing, splicing, etc. (to be reimbursed by the Museum). 50.00

Total. $105.00

Item #14: (Museum overhead - $50.00) This item is a pro-rated charge of the bookkeeper's, Miss Knepp's, time in keeping the accounts for the Art In Cinema Series, (separation of Berkeley Series and Museum Series) including accounts payable, expense items and disbursements. . . . . $ 50.00

(Revised)Total amount due . $568.91

Items #3 and 6.	$ 64.00
Item #7.	199.91
" #8	150.00
" #10	105.00
" #14	50.00
	$568.91

If there be any further question, please let me know. We are naturally anxious to settle this account and I hope this will clarify the statement for you.

I called your office a few weeks ago, you were not in however, to ask if we could have your Art In Cinema mailing list. We would like to send the announcement of the catalogue to them. I realize the list is probably on a card file and it is difficult to ask anyone to copy it off for us - but, if you would allow us, we can send someone over to take the names off. There is a lot of money tied up in the catalogue and we are trying to spread the news of its availability far and wide.

Mr. Foster and Mr. Stauffacher have about completed the plans for a Fall Series here to start in October - a Series of Five Friday evenings. We hope you will come to them and will send you the announcement as soon as it is off the press - our mimeograph machine, in this case. We have found quite a nit of new material, including a film made under our sponsorship by a Berkeley artist, Harry Smith, and the film made at the California School of Fine Arts last winter by Sidney Peterson, called THE CAGE.

Again, forgive my tardiness and thank you for your patience.

Most sincerely,

Mrs. Noble Hamilton,
In charge of film programs.

EBH:ab

UNIVERSITY OF CALIFORNIA

Rak

UNIVERSITY EXTENSION
BERKELEY 4, CALIFORNIA

December 3, 1947

Mrs. Noble B. Hamilton
Membership Secretary
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Mrs. Hamilton:

Thank you for the acceptance of the closing figure on our arrangements for "Art in Cinema". We do considerable pioneering, and we find the most expensive item is enthusiasm. In order to get a program, there is too much rushing around and too little sitting and thinking. Consequently, our costs mount up. In working with the young man on this "Art in Cinema", I have found this same thing to be true. More experienced individuals would have cut expenses decidedly.

Our situation with the amusement tax on film programs is very complex. It is an internal matter, and time is probably the only factor that we can count on. So far I have given no programs this year.

Personally, I think the Federal Government is incorrect in its interpretation. A film program is determined educational on the basis of its use. Certainly the showing of films in a series depicting the development of the motion picture film which naturally would use films that at one time had appeared in the theatre and conceivably, the showing of which had paid an amusement tax, would in this instance be considered educational and require no tax. However, the situation is made more complex by the political factor and by the fact that the government needs all the tax money it can collect. Therefore, such problems are not considered intelligently on their merits but on the basis of producing revenue. University Extension is in a further difficulty in that we are not supposed to be in the amusement field; we are an educational institution.

With best wishes.

Sincerely,

Boyd B. Rakestraw
Associate Director and
Business Manager

msw

Berkeley Series

	Paid	Not Paid
① Rentals		
Deren	x	5000
Whitney	x	10000
Fischinger	✓ 10000	
Richter	x	5000
MMA	x	14600
Butts - Hemuth	✓ 500	
Crockwell	x	3000
ITT	760 (Ad. 5-12)	760
② Printing - arm Tam Gibbs	✓ 20744	
③ announcement		
④ layout + typing Daliets - Leite		4000
⑤ music rental Paul Velguth	x =	5000
⑤ Mailing expense 1000 from museum @ 1½¢	1500	
1500 " Leite @ 1½¢		2250
⑥ Steno expense - addressing - MM	7000	
" - Leite		2400
⑦ Program notes Research and writing MM	20000	
⑧ Program selection + arrangement	15000	
⑨ Travelling expense Hollywood trip - 1 person	8200	
S.F. to Berkely + ret - 2 persons 7 trips - @ 1.50 ea.	1400	
Rel. films, etc		

	Paid	Not Paid
⑩ Splicing + editing	10500	
Color + materials (leaders, stock, etc		
⑪ Telephone exp.	4385	
⑫ Telegraph exp.	4165	
⑬ Shipping exp.	12914	
⑭ Overhead exp - Museum	5000	
Total	~~16918~~ 12750	
		16818

Telephone

MMA - new york	1415	4-21	
" " "	1245		
Fischinger - L.A.	215		
" "	305		
Whitney - L.A.	205	4-17	
Harrington - L.A. re Deren	225	4-21	
Parsenkian - L.A.	425	"	
Museum - Seattle -	350		
	4385		

Western Union

Fischinger - L.A. - to	105		
" " - call	125		
" " "	135	4-9	
" " - to	95		
" " - to	155		
Deren - New York - to	230		
" " " "	175		
" " " - call	235		
" " " "	160		
Whitney - L.A. - to	105		
" " - call	165		
" " - "	135		
MMA - to New York	230		
" - " "	175		
" - " "	235		
" call - New York	175		
" " " "	250		
Richter - New York - to	305		
" " " - call	205		
Hemuth - N.Y. - to	205		
" - call	135		
Crockwell - " - to	230		
" " call	200		
	4165		

Railway Express Co.

302	MMA - ret	
271	" - ret.	
249	Hemuth - call.	
752	MMA - ret.	
970	MMA - ret.	
268	- Deren — — — call.	
260	MMA - ret.	
296	Brandon - ret.	
32	Finch. call. - 1 film	
136	MMA ret.	
72	ITT call	
72	ITT ret.	
405	MMA ret.	
231	MMA ret.	
1091	MMA - ret	
268	MMA - ret	
756	" "	
759	" "	
211	Finch. call. - air express	
165	Hemuth - ret	
348	MMA - ret.	
385	Finch. ret. - air mail spec.	
170	Whitney call	
170	" ret.	
32	Finch. ret. - 1 film	
230	Crockwell - air mail call spec. del. + ins	
230	" " ret. " " "	
732	MMA - air express call - Richter	
130	" - ret.	
3000	MMA - ret. - (est.) + Deren air mail ret. (est.)	
12914		